

66 MILE ZOLA, NOVELIST AND BEFOEMER

but because after all his sufferings he was impatient for success. Until that success should arrive he felt, rightly enough, that for ten publishers who might be willing to buy a volume of his prose he would not find one inclined to risk money on a volume of his verse. Everything tends to show, indeed, that the dreamer of the belvedere in the Eue St. Etienne du Mont was awaking to full consciousness of the stern and often unjust laws of the modern world, that, enlightened, instructed by his sojourn in Bohemia, he was ripening into a practical man.

In the advertising department of Messrs. Hachette's business the young clerk became acquainted with some of the authors whose works were published by the firm. He only occasionally caught sight of such celebrities as Guizot, Lamarthe, Michelet, Littré, and Duruy, the Minister of Public Instruction; but other writers dropped in to inquire what arrangements were being made for launching some forthcoming work, or how the sales of a recent book were progressing, for that also was a matter with which Zola had to deal. Among the men with whom he thus had some intercourse were miscellaneous writers like Francis Wey, travellers like Ferdinand de Lanoye, popular novelists like Amédé Achard, a dozen of whose fifty romances — largely of Dumas'

semi-historical pattern — were published by Hachette. Then there was the scholarly Pr^ovost-Paradol, to whom Zola was attracted, for he had been professor of French literature at the faculty of Aix before embracing journalism and becoming a leading exponent of Orleanist doctrines, — liberal, though scarcely democratic, views. His chief work, "La France UsTouvelle," a classic for all who would study the condition of French society in the middle period of the nine-